

The Negro Music Journal

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Devoted to the Educational Interest of the Negro
in Music.

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A Monthly Devoted to the Educational Interest of the Negro in Music.

VOL. I.

WASHINGTON, D. C., NOVEMBER, 1902.

No. 3.

Reveries of Childhood—Extracts

Jno. T. C. Newsom

Oh, thou happy days of childhood,
With thy bright refreshing scenes,
With thy ramblings 'mid the wildwood,
And thy rompings on the green !
How I miss thee, sadly miss thee,
With thy wooings and thy charms,
Would that I again could kiss thee,
And enfold thee in my arms !

Oh, the days of youthful ardor,
Oh, the hours of boyish bliss,
Oh, the moments of contentment,
Manhood's day doth sadly miss !
Oh, the blissful days of childhood,
When the earth was young to me !
Oh, the mirthful days of childhood,
Thee no more I e'er shall see !

Have You an Aim?

W. Thomas Adams

AS each year rolls by, passes in and out of existence, the fact is more and more demonstrated and impressed upon our minds that this world in which we "live, move and have our being" is a stage suspended in space, hung upon nothing and held in position by the power of God; a stage with an area of 200,000,000 square miles, upon which a scene is being played, and man, the proudest of earth's monarchs, is its actors. He is sowing the seed of good or evil every day, which will, in due process of time, spring up to bless or curse his memory; which will either cause his name to be spoken of with reverence by his progeny, or handed down to posterity branded with ignominy and shame. Now in order to play well your part on this great stage of human activity, it is wholly necessary that each and every one should have a definite aim in view. The great mistake with the majority of our people is that they enter upon life's duties without any special object in view, and when they are cast about upon the great ocean of time they are as a ship without a pilot—having an indefinite landing in view.

By examining the scrolls of history we find that every man and woman who has achieved any eminence at all, did so by persistency of effort in a certain direction.

Had Christopher Columbus been mindful of the threats and assented to the persuasions and entreaties of his crew, possibly, America might have still been undeveloped, and here still the Indian lover might have wooed his dusky mate under the shade of the spreading trees, or by the water's rippling

stream. Had John Milton, because of his adversities and misfortunes, his many hindrances and obstacles, become dismayed and discouraged in the prosecution of his work, we would never have had his "Paradise Lost." Had the poet Cooper, who tells us that each line of his poetry cost him one half hour's work; and Gray whom it took seven years to complete his masterpiece, "Elegy in a Country Churchyard" grown impatient at the arduous tasks which were before them, we would have been minus their works which are indeed excellent productions. Had not Washington, "the father of his country," been the general he was, and failed to keep the fire of patriotism burning in the breasts of his comrades, this might not have been the powerful republic it is today. Had Lincoln, "our martyred president," failed in his duty to God and his countrymen to tear down the bulwarks of sectional antagonism and destroy the serpent Slavery, whose pangs were as bitter as hell itself, we might not have had the opportunities that we are now enjoying. Had not Booker T. Washington, the sage of the Negro race, persevered and struggled against the inevitable, and triumphed over the petty and mighty obstructions and obstacles which confronted him, we might not have had a Tuskegee—the greatest industrial institution in the world. It is persistency, my friends, that wins in this life; it is ambition and determination that makes impossibilities practical.

*This article was delivered before The Young Men's Educational Aid Association of Boston, Mass. Though written by Mr. Adams, a Negro musician of that city, it was not delivered with a musical view. We reprint it, because there is in it that which applies to any student or earnest worker, regardless of what his respective field may be.—Editor.

Man was in the beginning imbued with a spirit of progress, hence it is necessary that he should aim higher and higher, and push onward, or he will retrograde.

It does not take the stroke of a Jeremiah's hammer to rivet this fact in his memory, because it loudly rings and echoes in his ears from the sunny morn of youth and vigor till the dewy eve of old age, when he is homeward plodding his way, and life's sun is almost set.

A man is not a man if he allows himself in this great age of art and science and literature, to live in this world without an aim. He is an obnoxious nuisance, a drone, and good-for-nothing.

The poet, Henry Wadsworth Longfellow, has given us wholesome instruction in these words of burning fire, eloquence and truth:

"In the world's broad field of battle,
In the bivouac of life,
Be not like dumb, driven cattle,
Be a hero in the strife."

In the face of opposition, enemies or what may, press the harder towards the aim; let none shrink from duty because it seems hard, but like the intrepid and courageous Napoleon at the foot of the mountain, ask if the way is practical and proceed, even if the answer is "barely possible." Like Davy Crockett, "Be sure you're right, then go ahead." You whose ambition is but as a slumbering fire, arouse ye it, and strive for the topmost round for "laurels may now be wreathed, destined to deck thy brow." This is the day when the intellectual manufactories are weaving out statesmen, churchmen, educators, authors etc. Are you in this number? Do you expect to be? Every one has an opportunity. We have seen the almost penniless and clothesless youth of the country, taken from the weary depths of ignorance and poverty, from the "slums" of a polluted home, where a pure and healthy individual could not live, climb slowly but surely up the ladder of success step by step, until he has shown us one of the brightest stars in the constellation of wealth and intellect. We have also seen individuals attain honor and distinction though

friends deserted them in the time when they were most needed and their assistance the least indispensable; though the rough and turbulent seas of public opinion had well nigh overwhelmed them with their angry billows. Let me persuade you young man and young woman, make for yourselves an imperishable name. Do it through persistency, determination and will power and let merit be your vanguard. It is not so much by official capacities that you can do this. Oh, no; do the little things around you and let your charity begin at home. Learn to persevere, learn how to conquer little difficulties and you will be more able to master greater ones.

How true and applicable is the saying that "Just beyond the Alps lies Rome." Let us as creatures of time act well and nobly our part in this dramatic play of life, so that when we shall have taken our departure from this world, we may have a name as imperishable to fame as that of Toussaint L'Overture when he bravely defended his country against the tyranny of the French Republic, or as Napoleon Bonaparte when he scaled the snow-capped summit of the Alps, and flung his mighty legion upon the plains of Italy where once the ambitious Julius Caesar and the other Roman generals marshalled their clans.

In the words of Ella Wheeler Wilcox, we speak of "The Coming Man":—

Ah, not for the great departed
Who formed our country's laws,
And not for the bravest hearted
Who died in freedom's cause:
And not for some living hero
To whom all bow the knee
My muse would raise her song of praise
But for the man to be.

For out of the strife which woman
Is passing through today
A man that is more than human
Will yet be born, I say
A man in whose pure spirit
No dross of self will lurk,
A man who is strong to cope with
wrong
A man who is proud to work.

A man with hope undaunted,
A man with godlike power,
Shall come when he most is wanted

Shall come at the needed hour.
 He shall silence the din and clamor.
 Of clan disputing with clan
 And toll's long fight with purse-proud
 might
 Shall triumph through this man.

I know he is coming, coming
 To help, to guide, to save,
 Though I hear no martial drumming,
 And see no flags that wave,
 But the great woe! travail of woman
 And the bold free thought unfurled
 And heralds to say he is on the way,
 The coming man of the world.

Mourn not for vanished ages
 With their great heroic men
 Who dwell in history's pages
 And live in the poet's pen.
 For the grandest times are before us
 And the world is yet to see
 The noblest worth of this old earth
 Is the men that are to be.

—THE BOSTON ADVOCATE.



Scales and Scale Practice

Nathaniel Newton

THE mastery of the major and minor scales both theoretically and technically, is to the instrumental student what the conquering of inspiration is to the vocal student. A vocal student who breathes incorrectly can never interpret a song in an artistic and inspiring manner; nor can an instrumentalist perform creditably who has not well learned the fundamental principles of all good playing—*correct* scale interpretation. Do not look upon scales and scale practice as a small thing unworthy of serious thought: on the contrary, we should endeavor to fully realize the important place they hold in the musical art. The scale is the alphabet of music. All the wonderful and intricate musical compositions created by the giant composers of the world, have as a foundation the scale-form major or minor.

The proper practice of the scales will greatly assist the pupil towards a comprehensive interpretation of the various compositions studied. They should be practiced in

both slow and rapid tempos. Slow practice is the most beneficial as it gives time for reflection, good tone production, etc. About three times slowly and twice in rapid tempo, is a good rule to observe in the practice of scales.

To make scale practice interesting one should frequently change the rhythm in which they are played. Practice playing two notes on one count; then three; then four; next five, and lastly, six. Such practice can be made still more interesting by various phrasings of the scales. Play them sometimes soft, *p*, then loud, *f*, then very loud, *ff*, etc. Again, perform them with crescendo and diminuendo phrasing, using both the legato and staccato touches. Octave scale practice should receive similar treatment and you will be surprised how interesting scale practice can be made.

The chromatic scale is too much neglected by music students—its mastery will greatly facilitate smooth runs, even trills, etc. Use the different fingerings in the practice of this scale; such will rest various fingers and prevent fatigue.

Variety of scale work can be had by practicing scales in the different keys major and minor, in similar motion, contrary motion, double thirds, sixths, octaves contrary as well as similar or parallel motion.

The pupil should avoid all stiffness of muscles during scale practice. This is especially apt to occur in octave practice as the tendency is to stiffen the muscles of the wrist. Do not practice too much at a time; take about one scale each day and carry it through all the forms mentioned. Be careful as to fingering, as success depends much upon the proper fingering of all the scales.

Practice writing the scales out upon music paper, as such a method will impress the form and fingering of the scales upon the mind very much quicker than if you were to pay no attention whatever to such a method. Make up your mind never to neglect the *daily* practice of the scales and much will be added to your power as a musician or earnest music-student.

Ludwig Van Beethoven

A Sketch

JOHANN Beethoven married, in 1767, Maria Magdalena Kerverich, the widow of Johann Laym, a valet. Johann was a tenor court singer. They went to live in the little German village of Bonn. Of their five children, only three lived to grow up,—Caspar Anton, Ludwig, and Nicholas Johann. Ludwig, the greatest of all instrumental composers, was baptized on Dec. 17, 1770; it is generally accepted that he was born the day previous, at Bonngasse.

The youthful Ludwig received his first instruction from his father, who had an inherited thirst that was positively unquenchable. Report tells us that he was very cruel to Ludwig, who early showed an intense desire to study and create music. The father noticed this, and resolved to make a fortune out of the boy. When scarcely four years old, he was made by force to practice for hours on the piano. At an early age he was put under the instruction of Tobias Pfeiffer, a good musician; but alas! he had the same deplorable habit, that of drinking, possessed by Johann Beethoven, for whom he made a fitting companion. They spent daily many hours together in the tavern. Ludwig was perhaps given his lesson before they started, and then locked in a room to practice on piano or violin, and too often left there until they happened to think of him, or for some reason got ready to go home.

The education Ludwig received was so limited that in after life it was a source of deep mortification to him. He was sent to a primary school, where he was taught to read, write and figure after a fashion.

When Pfeiffer left Bonn, Ludwig had a few free lessons given him by the old and infirm Van den Elden, who was succeeded by the musician Neefe, who took charge of the famous young pupil; and through his influence Ludwig was named second organist, but "without appointments."

In 1787, Ludwig went to Vienna, where he met the great composer Mozart, from whom he took lessons, and who was his first model when he began to compose.

In December of 1792, Johann, the unfortunate father, died. Ludwig then looked after his two brothers. Caspar studied music, and Johann was put under the court apothecary. Ludwig now found a home with his friends, the Breuning family. The widow Von Breuning was an accomplished society woman, who acquired a great influence over the unmannerly Beethoven. It is said that he fell in love with Elconora, the daughter, to whom he gave lessons. If he did, it would have been nothing unusual, as he showed a decided faculty for falling in love. We read of innumerable cases, in fact, if reports may be credited, he was never without his heart full of some charmer,—Miss Jeannette d'Howrath of Cologne; Miss Westerhold, whose eyes he remembered for forty years; Babette Koch, the daughter of a tavern-keeper, who was afterwards a countess. Later, we might enumerate the beautiful Hungarian Countess Babette de Keglevics, the Countess Therese of Brunswick, Baroness Ertmann, and the countess Erdody. In lower station was Christine Gherardi. Madeleine Willman, the singer, of whom it is said, she refused his hand because he was "ugly and half-mad."

At twenty-two, he was known chiefly by the remarkable quality of his extempore playing. In November of 1792, he left Bonn for Vienna, where he studied three years, living first in a garret, and afterwards taking a room on the ground floor in a printer's house in the *altervorstadt*, taking his lessons from Haydn, with whom he never could agree; in fact, it was impossible for any one to agree with Beethoven, unless they gave him absolutely his own way. When Haydn went to London, Beethoven studied under Albrechtsberger, who said of him that "he never could do anything in decent style." Indeed, with all his teachers he was most unpopular.

Nevertheless, in gay Vienna, Beethoven made influential friends; amongst them were the Prince Lichnowsky and his wife, who humored and petted and spent their affection on the unruly, hot-tempered young man. In their palace he did just about as he pleased.

About 1798, his deafness, which was such a calamity to him, seems to have shown itself; he tried hard to hide it, and lived in constant dread of having it discovered. It was not particularly noticeable until eight years after this date, then it increased so rapidly that it was impossible to try to conceal it. The effect of this on his anything but amiable disposition can be imagined. He wished to live apart from all humanity. Goethe says, "Beethoven's deafness has not hurt so much his musical as his social nature." Rubinstein says, "The most exalted, the most wondrous, the most inconceivable music was not written until after his total deafness."

March 28, 1801, his ballet "Prometheus" was given with success. Then he changed his lodgings. The loneliness of the life he led is shown in a letter written to Wegeler from Hetzendorf, in which he says, "I live only in my music; and no sooner is one thing done, than the next is begun. I often work at three and four things at once." His sketch books show us that in composition he was extremely slow, and fond of experimenting. Nearly every measure was re-written and re-written. About this time he completed several sonatas; the so-called "Moonlight So-

nata," which is dedicated to the woman he idolized, Giuletta Guicciardi, of whom so much has been written. That he truly loved her there can be little doubt. She is described as having dark blue eyes, waving brown hair, classic features, and a stately carriage. She was at this time only in her seventeenth year and betrothed to Count Gallenberg, an impresario and a composer of ballets, whom she married in 1803. Of all the bitterness of Beethoven's life, the hopelessness of his deep-rooted passion for this woman seems to have been the most intense.

His brothers, for some reason, turned out to be his most bitter enemies, although he was continually rendering them assistance; in particular Caspar, on whom he spent \$4,000, and who died in November of 1815, leaving his eight-year-old son Carl to the care of Ludwig. The mother of Carl proved a most unworthy woman, and in order to get possession of the boy he had to appeal to the courts. The continual worry told on the composer. The boy, on whom Beethoven lavished his affections and for whom he worked very hard, composing manuscripts and selling them that he might supply him liberally, neglected his studies only to become an expert billiard-player.

In 1826 uncle and nephew went to live with Johann at Gneixendorf, in his dreary old house. The wife of Johann was very stingy. She would not give the composer even a fire, and insisted that Johann charge him for his board. When this was done, Beethoven with his fiery temper, was most enraged; Carl too, was very insolent. They left the house. Johann would not even lend him his closed carriage, and he had to ride in an open chaise. Consequently he caught cold, which resulted in inflammation of the lungs and dropsy.

When he arrived in Vienna, he sent his nephew out in search of a doctor to attend him at his lodgings; but the careless Carl went to a billiard-hall and played, forgetting all about his sick uncle. For two days he was in bed without any medical attendance. On March 26, 1827, he died, after great sufferings.

The life of Beethoven was a very bitter one; even in childhood, he was denied the affection his nature craved, having little education, and not much but cruelty to look upon in after life. True he, had a peculiar temperament, one with which it was difficult to agree. He was most self-willed, and suspicious of even his best friends; so, in consequence he lost them.

On the other hand, he was unusually liberal, and had a most kind heart. The one thing which he craved above all earthly ones—love—was denied him. Bitter trials were given him, and experiences more hard than most men suffer, he had to endure. Yet to these very hardships the world of music is indebted: they perhaps gave him the power to produce his great works and his mighty triumphs for music.

His instrumental works are the nine symphonies, overture and music to "Egmont," overture and music to "Prometheus." "The Battle of Vittoria," nine overtures, five concertos for pianoforte and orchestra, thirty-eight sonatas for pianoforte, and twenty-one sets of variations for pianoforte, and ten sonatas for pianoforte and violin.

His chief vocal works are "Fidelio," the two masses, the oratorio, "Christus am Oelberger," "Meeresstille und glückliche Fahrt," the aria "Ah perfido," and sixty-six songs with pianoforte accompaniment.

The house in Bonn where he was born is now a museum, having been purchased by the state.

—WORCH'S MUSICAL JOURNAL.

..Advice to Young Musicians..

TAKE care always to have your instrument well tuned.

Endeavor to play easy pieces well and beautifully; that is better than to play difficult pieces indifferently well.

It is not only necessary that you should be able to play your pieces on an instrument, you should also be able to hum the air without the piano. Strengthen your imagination, so that you may not only retain the melody of a composition, but even the harmony which belongs to it.

..Schumann..

The Debut of The Piano Pupil

Clarence G. Hamilton

THE practical part of piano study, namely the actual performance of pieces before friends or before the public, is certainly an important item in a pupil's musical development; yet it is often the case that a pupil, after years of study and after obtaining a good mastery over the instrument, is overcome by nervousness in attempting to play before others, that the performance is disheartening to himself and distressing to them. The great majority of students wish to become expon-

attempts. The following suggestions are made, therefore, for the systematic preparation of a pupil for his first public appearance. It is not necessary that the recital be on a large scale; indeed it is much better that he come before a small and somewhat indulgent audience, but the preparation should be an index to what should invariably be done for all such occasions, whether great or small, and should thus serve as a guide to future successes. Also, it is not recommended that he should attempt to give the entire program. One or two pupils may well appear also, with perhaps some outside assistance, such as a singer or violinist, but the assistants should be so chosen and placed on the program that the debutant may not suffer from contrast and that he may feel the responsibility of a prominent part in the performance.

We assume at the outset that the pupil has had several years of careful training, and has learned thoroughly a repertoire of pieces, which he is able to play intelligently. It is much better for him to perform a number of short pieces, a group of four or five, at least, than one elaborate selection; for in playing several pieces he will be able, after the first one, to accustom himself to the audience; he will have opportunity for a short rest after each piece; and he will be given the chance to redeem possible disadvantage to memory separately where a long piece might prove too great a strain. The pieces chosen should be selected invariably from those studied at some previous time and now taken up for the second time, at least; thus the mere mastery of the notes will have been accomplished and

Suggestive Pieces for Pupils' Recitals

Minnetto, Op. 9, No. 3	-	Beethoven
Consolation, Book II No. 3	-	Mendelssohn
Vals, Op. 64, No. 3	-	Chopin
Nocturne, A-major	-	Anton Streisakl
Allegro, Sonata X	-	Mozart
Little Romance, Album of the Young,		
	Op. 68	Schumann
Enchantment, Op. 249	-	W. F. Budde
Roslie Song, Album of the Young,		
	Op. 68	Schumann
Prelude, Op. 61, No. 11	-	Stephen Heller
The Brook's Lullaby, Op. 10, J. F. Gilder		
Vals, Op. 64, No. 1	-	Chopin

ents of music; and it is becoming more and more a general custom for teachers to recognize this fact and to fit them for so doing by giving them opportunities in pupil recitals or concerts to gain experience. First impressions are apt to be lasting, and a bad case of stage fright on the initial performance before an audience is dangerous to the pupil's future

the attention can be directed chiefly toward the expression of the thought; then too, it is well to choose those which have proven attractive to the pupil for study, for he will undoubtedly play better those in which he takes the most interest or which especially adapt themselves to his fingers.

The date of the concert should, if possible, be left open until all doubtful passages in the pieces chosen have been eliminated and an absolutely accurate rendition can be given. The element of haste will thus be set aside and ample time can be taken for the mastery of every detail. When at last the date is ahead, so that the pupil may not lose his inspiration during a needless period of suspense, now arises the important question of place and piano. It is desirable to fix upon a hall or room where the player shall not be hampered too much by the proximity of the audience. The best condition prevails where the piano is placed on a stage of which the player has sole possession; but if the concert is held in the master's studio, or in a parlor, the audience should be so arranged that they will not surround the performer closely, or be too distinctly visible to him as he sits at the instrument.

Glaring lights falling on the keyboard, or before the eyes of the performer, should also be avoided, as they sometimes prove a distracting feature. The piano should be a Grand, if possible, but in whatever kind used the action should be firm and not too light; for under the stress of nervous exhilaration, the performer will find the keyboard more responsive if the action is somewhat heavier than that to which he is accustomed.

During the last two weeks before the recital, the player should not work too much upon the pieces which he has already mastered, but he should, by a variety of technical work, bring his fingers into the best possible condition, and should treat his concert selections mainly from an artistic standpoint. Perhaps the most important matter for him to study, when the performance is near at hand, is thought concentration. He should be shown that the effect of his work upon the audience will be

much the same as upon himself. If his uppermost thought in playing is self-consciousness, the audience will have no more pleasing sensation than nervous terror lest he should break down. Whether he realizes it or not, he must inevitably exercise a mesmeric influence over an interested audience, for good or bad. It is his duty therefore, to so concentrate his mind upon the beauties of what he is playing that the audience may also revel in them, and be partakers of his enthusiasm. To this end he should endeavor to surround each piece with a distinct musical atmosphere of its own. Let him have in mind a picture which he is painting, characteristic of each selection. With the Barcarolle, let him paint the balmy Italian skies, and the boatmen singing their weird melodies as they glide through Venitian waters; with the minuet, let him reveal the lords and ladies of the luxurious French court, treading the stately measure, sparkling in their rich attire. Or, if the piece does not call for a definite picture, let him feel noble and dignified sentiments during a Bach Fugue, and linger with sadness over the pathos of a Chopin Prelude. Thus he will have something definite to fill the mind at each piece, and a disagreeable sense of his surroundings will have no chance to effect an entrance.

For a day or two before the concert the pupil should rest, doing little playing of any kind. Then a final rehearsal should be held, when the conditions of the concert should be reproduced accurately. Not only should the pieces be played in the same place in which they are to be played at the concert and on the same piano, but the pupil should make his entrances and exits, even his salutations to the audience, in order that he may feel at home in every respect.

At the concert, it will be better for him if the conditions before playing are as quiet and cheerful as possible. Frequently pupils work themselves into a state bordering on frenzy by lamenting and coddling their own nervousness. The teacher should see that nothing of the kind occurs, that the pupil is kept out of sight of the audience, in quiet conversation,

during which no suggestion of failure occurs. Thence he proceeds directly to the stage prepared to hold up to the audience the best of his ability, the music pictures of his imagination. Moderation should now be his watchword. Many otherwise excellent performances are spoiled in their effect by the very entrance of the performer. If he rushes upon the platform and clutches the piano by the throat as in a life and death struggle, no amount of excellent playing afterward, will atone for the shock to the auditors' feelings. A calm and gracious entrance, however, with plenty of time to assume just the right position at the keyboard and to take proper cognizance of surroundings, will immediately win their sympathies and predispose them toward a cordial attitude. The player should be careful to exercise unusual control over the tempos, since one instinctively hurries the time under nervous presence. The piece should consequently be taken at an apparently slightly slower time than usual, in order to appear as he had planned.

Between the pieces short pauses should be made, helped out sometime by soft modulating chords, if the pieces are in remote keys and the performer is apt at extemporisation. The player should strive continually to retain the sympathy of the audience by acknowledging any applause which may occur and by retaining a cheerful and animated bearing, for no-

thing is more chilling to enthusiasm than an attitude of indifference and aloofness, even one's friends succumb before it. If such conditions are observed he ought not only to play as well as usual, but under the stimulus of the occasion he should develop unexpected resources of his musical sensibilities, and should even interpolate beauties of expression which he had not dreamt of before.

It frequently happens that a pupil, flushed with success after such an experience, will attempt other performances with less care and consequently with less happy results. The teacher will do well, therefore, to supervise such performances also, and discourage the pupil attempting them, except after proper preparation. Indiscriminate public playing is ruinous to the true artistic sense, for not only is it distracting to the pupil's regular course of study, but also in playing before inappreciative audience or on poor instruments, the player will lose the sympathy which should exist between performer and listeners, and so become perfunctory in his work. Hence it is a precept which cannot be urged upon pupils too strongly, as this talent develops and their playing becomes more of a pleasure to their hearers, that they should place conscientious study before everything, and should insist upon performing only the best music before only the best audiences.

—THE MUSICIAN.



Essential Characteristics of Teaching Pieces for the lower Grades

Carl W. Grimm

IN selecting pieces the young teacher soon learns that pupils are "not all made over the same last." Hands are as different as faces,—no two exactly alike. Then the emotional and spiritual make-up of the pupil must be considered. A beginner of sixteen summers or more requires different music from one that has seen only half as many. The composition of good, easy pieces for the young is not so simple a matter. So many technical restrictions have to be observed that must not hinder the composer to feel free, childlike, innocent and natural.

HARMONY:—Key-signatures of more than two sharps or flats are usually to be avoided.

The harmonies should consist of major and minor chords and chords of the seventh, with their inversions. Small hands will find trouble with any stretch greater than a major sixth.

Passing tones in the melody never cause much confusion. Chromatic progressions are not objectionable, when they do not appear too plentifully. If the pupil's mind can grasp them readily, his fingers will soon learn to play them.

Pieces for the preparatory grades should abstain from pretentious modulations to remote keys; they are as much out of place as big words in a child's primer.

MELODY is a great feature. It is the first and foremost in all music. Melody is the expression of the heart, and as such, appeals to all human beings.

Occasionally simple chord-successions can appear, especially in four-part harmony (two notes in the right and two in the left hand).

The homophonic structure is to prevail. The hands are too small to stretch much, and too inexperienced to change rapidly.

Polyphonic treatment is admissible only as simple imitation and as a moving bass. Polyphonic music requires an intellectual bent of mind to enjoy it, and skillful fingers to perform it. Bach has contributed nothing available for young beginners.

DECIDED RHYTHMS are very desirable. Rhythm is the very life of music. In easy pieces the rhythms must not be too complicated, because they require quick movement of the fingers, which the beginner cannot control.

DANCE RHYTHMS are very useful. They quicken the feeling for time, lead to graceful playing and are always relished.

DESCRIPTIVE Pieces captivate a child's fancy. All music should be characteristic, and ought to mean something, which everybody can translate according to his heart and soul. A good title will enhance the pleasure of many pupils, and be the means of preventing misinterpretations of the character of the composition.

MELODIES FOR THE LEFT HAND:—Although the object of piano-technic is to make players "both-handed," still it must not be forgotten that in music pieces the left hand has principally the role of giving the harmonic support to the melody in the right hand.

Melody passages in the left hand form a welcome change; they are always studied with interest, if not too difficult.

THREE-NOTE CHORDS:—Chords used in accompaniments should very rarely contain

more than three notes. Wide skips from bass tone to succeeding chord ought not to exceed an octave, otherwise the small hands have to describe too large a curve, and are apt to miss the proper keys. Such skips really belong to the second grade.

PASSAGE-WORK:—Passages founded upon the diatonic scales are always profitable; so are passages on chord-arpeggios; but everything should be carefully fingered. Octaves must be avoided for young players. Thirds and sixths require an experienced hand to perform legato. In staccato, a few of them may pass.

Wide sketches are to be excluded on account of the small hands and fingers. Care should be taken to keep to an easy hand position.

There should be no necessity for the use of the pedal in "small" beginner's pieces. For "big" beginners, it might be employed in some cases. The use of the pedal had better be reserved for the middle grades, and then be taught to be used intelligently.

PIECES RECOMMENDED:

Schumann is the only one of the great composers who has contributed some things for young musicians of the first grade (Op. 68. Album, Nos. 1-3). Next would come Reinecke, with Op. 167 and the Volume I of "Unser Liebling," and Op. 187, No. 1, Sonatine. Clementi, Op. 36, No. 1, Sonatine, is excellent; all six Sonatinas are fine models of practical teaching pieces. Gurliitt has furnished some useful material (Op. 59 and Op. 167). Well-known writers for this class of music are Spindler, (Op. 44, "Maxiella," and Op. 124), and Kohler, (Volkmarsleben, Litolff,) more known and used perhaps than any other, on account of their extreme practicability are the compositions of Behr, Lichner, Op. 84, No. 3, and Op. 111, No. 1, and Streabog, but the last is very shallow.

The second grade is supplied by a much larger number of writers. The greatest among them is Schumann, again, (Op. 68. Album, Nos. 3-11, 16, 18); but he is not the most influential. Next in eminence is Hiller with a fine Album, Op. 117, perhaps the best that has ever been written for this grade. Then come Reinecke, Op. 147; Merkel, Op. 18, No. 4; Op. 81, No. 1; Op. 95, No. 1; Op. 161, No. 4; Gurliitt, Op. 54, 62, 106; Harberbier, Op. 35; Heller, Op. 33, No. 2, Rondino; Dunsiek, Op. 29, Sonatines; Kullak, Op. 62, 81; Kuhlau, Op. 20 Sonatines; Alb. Foerster, Op. 9, 40; Spindler, Op. 63, No. 2; E. Wolff, Op. 87, No. 1, 3; Op. 44, No. 3, Cradle Song; No. 4, Doll's Dance, very pretty; Kohler Op. 243, Kinderfreund. Baumfelder, Op. 217, No. 4; Behr, Op. 424, No. 2, Camp of the Gypsies; Op. 658, No. 4; Biehl, Op. 87, Sonatines; Bohm, Op. 114; Burgmüller, Op. 98, No. 1, Scene Suisse; Eggbard, Op. 106, My Little Bird; Hunte, Op. 31, Nos. 1 and 2, Rondos. Jungmann, Op. 168, No. 3; Lange, Op. 78, Lichner, Op. 78, No. 1; Op. 111, Nos. 2-6; Op. 188; 170, No. 2; 230, No. 9. There are many more good teaching pieces besides the above, and it is the duty of every teacher to be ever on the lookout for new ones.

—THE ETUDE.

The Angel ended, and in Adam's ear
So charming left his voice, that he awhile
Thought him still speaking, still stood fix'd to hear
—MILTON.

From an eminent Negro musician an editor

MR. J. HILLARY TAYLOR,
Editor The Negro Music Journal,
Dear Sir:—

Your Journal has been received and I have perused its pages with pleasure and satisfaction. I must say I enjoyed reading it intensely and cannot speak too highly of its true merit. You have made a much needed step in the right direction. I have long felt the utter need of such an undertaking; and for this, if no other reason, I congratulate you upon its entrance into the circle of first class literary art. Long may it survive and much good be done among Negro musicians and music lovers—in the way of information and valuable printed instruction. Shall do all I can to foster its circulation in this vicinity. Wishing you unbounded success, I am

Yours for eminent success

Editor The Boston Advocate W. THOMAS ADAMS
Boston, Mass.
P. S.—We place you on our exchange list. W.T.A

From the editor of
"THE ETUDE"
(One of the leading musical
Journals.)

J. HILLARY TAYLOR,

Dear Sir:—

We are very much pleased to give you permission to reprint in your Journal the article entitled "Essential Characteristics of Teaching Pieces for the Lower Grades." You will find a previous symposium on the same subject in the September number of The Etude. Perhaps you could get more valuable matter by taking the two and using the cream of both. We have placed your paper on our exchange list and of course expect to receive your Journal in return. We are much interested in the work you have laid out for your paper and wish you the very best of success. There is certainly a splendid field for work among your people and we trust they will give you the support your noble effort deserves. Yours respectfully
Phila., Pa.

The Editor

.....The.....
Regro Music Journal

(Published Monthly.)

J. HILLARY TAYLOR
 AONES CARROLL

EDITOR
 ASSISTANT EDITOR

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Discontinuances.—If you desire THE JOURNAL stopped notify us; otherwise, it will be continued.

Contributions or Communications which will help the Negro to a better knowledge and appreciation of the Musical Art, are solicited from all sources.

Communications and remittances should be addressed to

The Negro Music Journal,

J. HILLARY TAYLOR, Editor,

111 D Street, Northeast, Washington, D. C.

The ending of the great anthracite coal strike through arbitration, and the appointment of a commission by President Roosevelt to settle the differences between the miners and operators, marks a great epoch in the history of this country. The lamentable condition of affairs caused by this terrible strike has partly paralyzed all interests: hence, the good news of its settlement brings consolation and joy to both the rich and the poor,—decidedly so to the poor whose means are small and who usually get the bitter end of all such catastrophies. God be thanked and praised that the conflict is over! With a revival of interest in the money market, our people will be better able to enjoy all the comforts of life.

The influence of the strike has undoubtedly hampered the progress of THE NEGRO MUSIC JOURNAL as many who might have sent in subscription fees have been holding on to them for coal instead. Now that it is over and we

are sure of ourselves again, we hope that our race will take a new interest in THE NEGRO MUSIC JOURNAL and the noble work it is endeavoring to accomplish. With your support we can do everything: without it we can do very little. It is right that a race should respect and support any enterprise whose object is the uplifting of the race in any commendable way. That the Negro is holding his own along many branches of general education is encouraging: but if we desire to really measure hands with other nationalities, we must become proficient in every art and science in which they are accomplished. Music is an art whose influence has ever been for the good and elevation of humanity; hence it behooves a race who would boast of superior intellectual qualities to become thoroughly versed along all important lines of this beautiful and useful art. So send in your subscription fees and help the good cause along.

In order that our race may advance more rapidly in the musical art, we have compiled a list of books on musical literature, which we will offer for a limited time to all subscribers—to those whose names are already on our subscription list and also to those whose names may be added before the premiums are withdrawn. Now is the time to secure a good musical library. Look over the list of prizes and select the one you most need; then talk to your friends and acquaintances until you induce them to subscribe. The Journal will be sent to them and the premium to you. Do not hesitate; but make up your mind that you are going to have a premium, then labor for the same. We will be pleased to give any information you may desire that will assist you in this work. Induce others to become subscribers so they in turn can obtain premiums. This offer is only intended for those who have paid their dollar as a yearly subscription or who may send in a subscription before the premiums are withdrawn.

The Xmas number of THE NEGRO MUSIC JOURNAL will be made up of thoroughly interesting articles by well-known Negro writers.

We desire to consider original manuscripts from Negro composers for publication through *THE NEGRO MUSIC JOURNAL*; hence a general call is made for interesting and well composed songs, piano compositions, etc. We desire good, melodious, well-composed music, and will make known to each composer who submits a composition, our plans for the publication of the same. All are advised to keep a copy of the composition or compositions sent us; also to forward with manuscript return postage. We also wish to have a knowledge of all Negro compositions that have been published by various publishing houses throughout the country. Colored composers and publishers are kindly requested to forward us such information. There is no reason why we should not play, study and sing good Negro compositions. Our people should also know who their composers are and the quality of work published so far, thus they will take a greater interest and pride in all worthy musical works of the Negro composer. Then again, if we as a race, desire that our old plantation talent be fully developed, we must encourage the composer in all directions. It is hoped we will receive many manuscripts for examination.

The list of "Suggestive Pieces for Pupils' Recitals," on p. 40, of this issue, has no connection with the article on the same page: it is only one of a series that will appear from time to time. We desire to stimulate our teachers' and students' interest in the pupils' recital and its importance. The compositions will merely be mentioned and it will be left to the discretion of the teacher to grade and arrange the same if he would desire to use any of them on a public recital.

The recital will give the pupil confidence in his own powers; stimulate a greater interest in the masterly working out of compositions; prevent stage-fright; help the teacher's reputation and generally interest the parents of the pupils who might take an active part in the recital. There are some valuable hints in the article "The Debut of the Piano Pu-

pil," that will assist the teacher in preparing his class for such an occasion. If our teachers would become more active in their teaching the public would take a greater interest in the art. If music be a good and useful art, demonstrate the fact in every way possible!

THE NEGRO MUSIC JOURNAL would like to suggest that our music teachers give special attention to some phase of the musical art aside from their main work as a teacher. Such a plan, carried out, would give the race many interesting writers, on varied musical themes. If you are a teacher of the voice, why not give special attention to musical literature pertaining to the voice; or of the biography of great singers, the history of the vocal art, etc. If a piano teacher, specialize either harmony, musical history, musical biography, the development of the pianoforte, musical form, musical acoustics or available teaching material. Such specializing would broaden the teacher's horizon of the art and enable him to be of greater value in the uplifting of those depending upon his guidance.

Where are our public school teachers? *THE NEGRO MUSIC JOURNAL* has heard from very few. Why should not the teacher take an interest in the serious consideration of music-art? Every teacher as a rule has it to teach; but how few feel it necessary to bestir themselves about how they should teach it! They study all other studies seriously: but, poor music! must be treated lightly, if any at all. This condition of affairs is certainly not encouraging. A school pupil will gain as much, and sometimes more, from the serious study of music than from that of many other studies. It gives them life; it invigorates their minds; it brings pleasant thoughts before them and generally helps toward the refinement of their natures. Music will help to bring about complete mental concentration of the mind a necessary equipment of the modern student. Are you willing to deprive them of all these blessings? We are convinced our teachers only need a reminder to become thoroughly interested in their music-teaching.

Musical Notes

In Washington

Miss Lola Johnson, singer and teacher, is busily engaged with her public school work.

Mr. Clarence Cameron White, violin soloist and teacher, shortly returned from a successful tour in Ohio. He will make a short Southern tour this month and will undoubtedly be listened to with interest by Southern lovers of melody.

Mr. Joseph H. Duglass appeared in good spirits, on October 8th, before a large and appreciative audience. His violin playing aroused much hearty enthusiasm, as it usually does wherever he appears. He anticipates going upon another tour shortly.

It is announced that The S. Coleridge Taylor Choral Society will resume rehearsals for the season at Lincoln Memorial Church, 11th and R Sts., Northwest. Prof. John T. Layton, assisted by other local talent, will begin work upon Taylor's "Hiawatha" with the hopes of having it performed later in the season.

Mr. Sylvester Thomas, leader of the Columbian Orchestra and Organist of St. Cyprian's Church, sustained a great loss in the death of his sister, Miss Lillian Thomas, who was a graduate of the Washington High School and also of a special kindergarten course at Howard University. She was laboring as a kindergarten teacher in the public schools at the time of her death. Miss Thomas was of a quiet nature, with a friendly, sweet disposition that made her beloved by every one with whom she came in contact. Aside from her other studies she was a devout student of the musical art.

Mr. Reginald De Koven announces the disorganization of the Washington Symphony Orchestra and the reorganization of the De Koven Symphony Orchestra which will give a

series of symphonic concerts this season. The De Koven Orchestra is made up entirely of civilian talent, which is hoped will give good interpretations of the works intended for performance this season. Mr. De Koven is to be congratulated upon his energy and determination to have a symphony orchestra in Washington. The trouble growing out of the Marine Band members belonging to the former organization, has been overcome by the organization of the latter.

Out of Washington

Mr. Sydney Woodward, our noted tenor, who has won triumphs at home and abroad, makes his second appearance in Boston, Nov. 6th, at Charles St. A. M. E. Church.

Mme. E. Azalia Hackley, of Philadelphia, a soprano of note and a graduate of Denver College of Music, will be heard at Charles St. A. M. E. Church, Boston, on Nov. 6th.

Prof. W. Thomas Adams, of Boston, Mass., announces the establishment of studios in Cambridge, Everett, Malden, Chelsea, Lynn and Boston, for this season; and will teach the pianoforte, voice culture, mandolin and guitar. Miss Edna Fields and C. M. Wooster will act as assistants.

Mr. Theodore Drury, the well known colored barytone-tenor of New York, announces that his opera company will produce "Aida," one of the best known Italian operas, next May 11th. He is to be complimented on his noble efforts to have the same produced by colored artists and it is hoped the public will give him its sympathy and support.

Mr. Melville Charlton, the young eminent colored organist of New York, gave an organ recital October 21, assisted by Messrs. Walter F. Craig and Harry T. Burleigh at St. Philip's P. E. Church, 161 W. 25th Street. The program spoke well for Mr. Charlton as being a first class organist. He performed Bach's "Toccata" in F-major, "Meditation," by Mailley, "Cavatina," by Carl Bohm, "Andante" by E. McDowell and "Chromatic Fantasia" by Thiele.